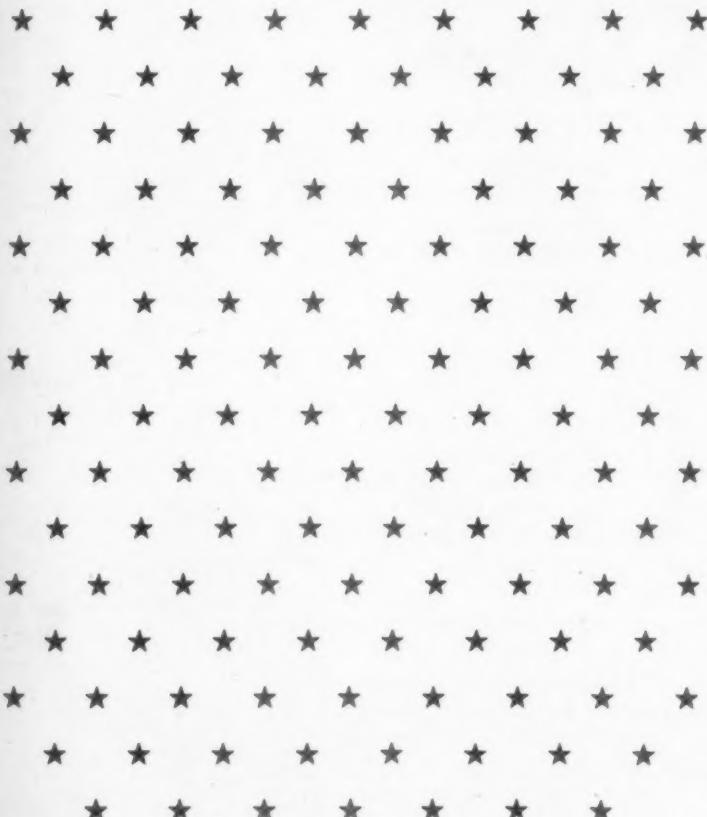


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THE SERVICE FLAG OF THE ART INSTITUTE OF CHICAGO

VOL. XII

NO. 3

Notice to Reader.—When you finish reading this magazine place a 1-cent stamp on this notice, hand same to any postal employee, and it will be placed in the hands of our soldiers or sailors at the front. No wrapping—no address.
A. S. Burleson, Postmaster-General.



THE ART INSTITUTE, FROM ADAMS STREET

THE COVER OF THE PRESENT ISSUE OF THE BULLETIN DISPLAYS THE SERVICE FLAG OF THE ART INSTITUTE OF CHICAGO. THERE ARE NOW UPON THIS FLAG 126 STARS. THESE STARS REPRESENT: STUDENTS OF THE SCHOOL FROM THE YEARS 1916, 1917, AND 1918 WHO ARE KNOWN AT THE PRESENT WRITING TO HAVE ENTERED THE NATIONAL SERVICE; EMPLOYEES OF THE ART INSTITUTE SINCE APRIL 1, 1917, WHO ARE NOW WITH THE COLORS; AND THE TRUSTEES AND COMMITTEE-MEMBERS OF WHOM THE SAME IS TRUE. HAD IT BEEN POSSIBLE TO ASCERTAIN EXACTLY WHAT NUMBER OF THE ART INSTITUTE'S MEMBERS ARE NOW SERVING THEIR COUNTRY, THIS FLAG MIGHT HAVE BEEN EMBLAZONED WITH SEVERAL HUNDRED STARS IN ADDITION TO THE NUMBER HERE SHOWN. THE ART INSTITUTE REJOICES IN THE HONOR WHICH ALL OF THESE STARS REFLECT UPON IT.

WAR AND THE SERVICE OF ART

WHAT, if any, is the place and function of art in war time?"

This question is in the mind of every art lover and every sincere artist. Between us and the answer lie other questions. What, if any, is the place and function of art in time of peace? How do our war duties to ourselves as a nation compare with our peace duties to ourselves? How much of concentration on one subject can the individual mind or the national consciousness endure without losing its edge?

These latter questions imply their own answers. The very existence of artists, art schools, and art museums after all these centuries of both peace and war is a partial answer to one of them. To the second we can say that anything which makes for health and poise, of mind or body, in the individual or in the nation in time of peace is an asset of double value in time of war. Art does these things and more.

For in addition to these it serves as a vehicle for the imagination, which in the last analysis we find has blazed the trail on which the race goes forward. It is no mere coincidence that Robert Fulton and S. F. B. Morse were both painters of pictures before they made steamboats and telegraphs, nor is it a marvel that Leonardo da Vinci invented engines and weapons as well as Mona Lisas. As the play of children is an earnest rehearsal of the work which they are to perform later in life, so the activities of the adult imagination pave the way for the acceptance of new and

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strange realities when these shall be at hand. It was a great step, but only a step, from the figure of Atlas holding up the pagan heavens to the conception of Christ bearing the cross of mankind upon his shoulders. In wartime may it not be the peculiar function of the imaginative arts, which always hint at unseen meanings, to reconcile the human spirit to the things which the human flesh must undergo?

We are told that even in the trenches the men are obliged to keep their faces clean shaven and their clothes in order—all this diversion of energy to personal tasks from the prime business of fighting being regarded as well spent in the purchase, among other things, of "morale." And what is this "morale?" Perhaps it is best explained by an illustration.

We have heard somewhere a fable of a pet ape whose master was wont to dress him in a silk hat and a high collar and to walk arm and arm with him in the park, and how upon a hot day when the master for compassion had relieved the ape of the troublesome collar, the animal fell at once upon all fours and became a wild beast again. He had simply lost his "morale." May we not have something of this kind to fear if we allow ourselves to be divested of the arts which civilization has evolved? For painting, sculpture, music, and literature tend to keep up the morale of the community, the family, and the individual; and it must not be forgotten that the community, the family, and the individual are also units in the great army of the nation.

Already the need of attention to morale at home has made itself felt in

an occasional isolated case. Now and then an individual, more highly strung than others, has been stimulated by the sight of some object which suggested the war, to an intensity of expression which contains the germ of panic. The help of every individual and every institution is needed now to make the distinction between true patriotism and these dangerous manifestations which masquerade under its name.

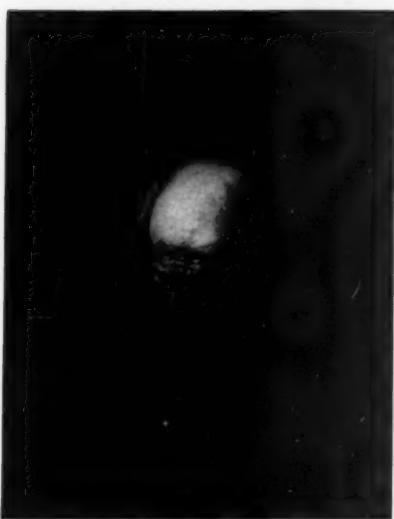
In the present crisis the Art Institute desires above all things to do its part in stabilizing the civic mind, for this, when all is said and done, is its fine and characteristic obligation.

Editorial from the Chicago Tribune, January 27, 1918.

THE ART INSTITUTE IN WARTIME

While there is a note of triumph in the display of paintings, sculptures, and designs by the Art Institute's alumni, there is an unmistakable note of melancholy—not to say despair—in the Art Institute's finances. Since our declaration of war 1,200 members have fallen away. Thus, at the very time when expenses increase beyond all precedent, income diminishes by \$12,000.

We understand the motive that prompts withdrawal of support in time of war. It believes itself patriotic. Regarding art as an elegance, merely, and a superfluous elegance at that, it concludes that art can wait, and so it can—theoretically. Practically, it lapses while waiting. And the lapse is serious. For art is. By no means superfluous, it has actually a connection with national prosperity. If it is good fun, it is also good



SAINT PETER—BY NICOLAAS BERCHEM
PURCHASED THROUGH THE SIMEON B.
WILLIAMS FUND

business. In "the war after the war" there will be a competition not only in prices and utility and the more prosaic qualities of products put forth, but in their artistic qualities as well. This has always been the case. In "the war after the war" it will emphasize itself more vigorously than ever, and no influence that makes for good taste in craftsmanship and design can vanish or suspend without gravely impairing our chance of success later on.

It is a mistake to think of the Art Institute as nothing more than a pleasure resort, though no other gallery in the world attracts a million visitors a year. It is a mistake to think of it as a gallery plus an art school—and nothing more. Rightly appraised, it ranks also with the forces that affect the salability of Ameri-

can goods. By elevating popular standards, by training those who ultimately shape the trend of design, and by fitting Americans to hold their own against Europeans when it comes to setting the stamp of artistic excellence upon American manufactures, such forces earn their maintenance and deserve it. Just as a business proposition they have a right to demand support. They are free to claim that prerogative not so much despite the war as because of it.

If this sounds a bit idealistic, a bit sentimental, consider how Europe regards art in wartime. The English are recalling artists from the trenches. The French are packing their art schools with girls while the French government subsidizes art in every form precisely as before the war. Both France and England fear Germany, and well they may, for the war has been a blessing to German art. Forbidden to purchase more than the officially assigned quantities of staples, prosperous Germans buy pictures at a rate wholly unexampled. Artists thrive. Taste grows apace. In the nature of things, post bellum Germany will show a notable advance in the artistic character of industrial products. Other nations take warning!

While art has its head in the clouds, it has its feet on the ground, and while its relation to business is indirect, undeniably, it is real. The promoters of the exhibition at the Art Institute have been careful to point that out. A dozen different displays of commercial wares designed by its graduates write "Q. E. D." Nor is this the whole story. One finds perhaps an even more gripping appeal in the address to civic pride. Chi-

cago made the Art Institute. Chicago has supported the Art Institute through thick and thin. The results are now on exhibition. A glance at the signatures reveal a notable dependence of American art upon Chicago. For art's sake, as well as for industry's and for Chicago's sake as well as for America's, the Art Institute merits not only the usual allegiance but, in these days of stress, an allegiance that will assure its continuance and expansion and doubly earned prosperity. It is our show piece. Support it. Give.

*Editorial from the Chicago Examiner,
February 12, 1918.*

REAL PATRIOTISM CONSERVES ART EVEN IN THE VORTEX OF WAR

WE lack a sense of proportion when we allow the Chicago Art Institute to fall into serious financial straits because the nation is at war.

Since we declared war, less than a year ago, the Chicago Art Institute has lost at least 1,200 members, which means \$12,000 less in annual revenue.

And this at a time when the cost of running an institution like the Chicago Art Institute is higher than ever before.

War is the excuse, of course. But it is a mighty poor excuse. We Americans may think that war conditions justify at least a temporary neglect of art, but the older civilized governments take an exactly opposite view.

Both France and Great Britain, for instance, have appointed national art commissions in the midst of war, and have supplied them more liberally with funds than was thought possible in times of peace.



SCULPTURE IN EXHIBITION
BY CHARLES HAAG

The British government is even recalling artists from the trenches. The French government is filling the nation's art schools with girls, and subsidizing every form of legitimate art as generously as before the war.

In short, the older civilized nations consider it as necessary to preserve art, to stimulate art, even in the throes of a gigantic war, as they do to preserve any other corner stone in the fabric of civilization itself.

Lately we wrote an editorial appealing to the Chicago City Council for at least a nominal appropriation of city funds, sufficient to keep the municipal art commission alive.

It is only a lack of vision and a due sense of proportion that makes such appeals necessary.

Education—all forms of real education—must go ahead in spite of war.

War does not affect real art. Its guns may shatter great cathedrals and priceless galleries of art. That passing phase will only bring out in clearer relief the deathless character of true art.

For these losses will be repaired, and on the ruins will rise art treasures more magnificent and more educational than the world has seen before.

Art is one of the keynotes of a worthwhile civilization, and we cannot afford to smother it even in war times.

Editorial from the Chicago Tribune, July 10, 1917.

THE ARTS IN WARTIME

WE decline to specify—harm might come of it—but evidence accumulates that Chicagoans are withdrawing support from the fine artistic movements they thought meritorious in time of peace and think an unpatriotic extravagance in time of war.

We admire the motive. It bespeaks a moral earnestness very encouraging to behold. And yet we believe it a mistaken economy, unfair to professionals who live by their art, unfair to a public that depends on artistic pleasures to keep its spirits up, and unfair to the givers themselves, as the movement they have hitherto supported will get a setback from which they will be slow to recover. Then, too, it strikes us that such economy is premature, to say the least, and strangely out of harmony with the behaviour of the great warring nations in that regard. Take a case in point.

France, so we are repeatedly told, is "exhausted" and "bled white." Yet the Paris salons continue. Music survives. The theater, while gravely hampered, is

by no means extinct. The embellishment of cities goes on, not as before the war, but with astonishing fearlessness, considering. New acquisitions are still being made by the Direction des Beaux-Arts, and just at present Paris is having the finest of all rose shows.

We are convinced that fine, artistic movements deserve support in America despite the war. We are almost tempted to think that they deserve especial support because of the war. Their entire influence tends toward a sane, wholesome morale. Things will be glum enough without our deliberately robbing existence of its enjoyments. There is no need of doing so now. In all likelihood there never will be.

REQUIREMENTS FOR ARTISTS IN THE ARMY SERVICE

THROUGH correspondence with the War Department, the Art Institute is enabled to publish a list of requirements for artists who desire to enter patriotic service.

The importance of military training is emphasized, and, for this purpose, local home guard battalions, militia cadet companies, and other means of drill are recommended. Every man is expected to be a soldier whatever his special province in the military field may be. After this, if he desires to be assigned to art work of any type, he should possess certain qualifications of training and experience which are indicated in the following paragraphs—a condensation from the War Department's letter.

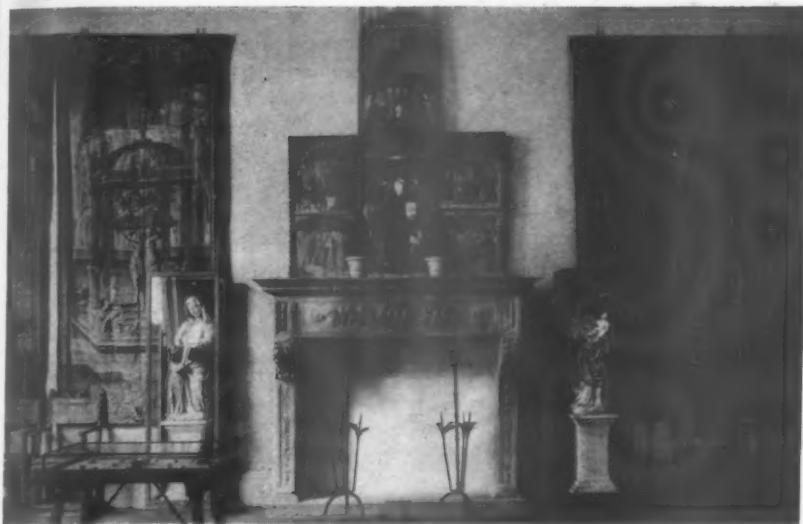
A practical knowledge of broken color should be acquired, not as the landscape painter practices its use, but

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IN THE ANTIQUARIAN GALLERY

in relation to large surfaces, these surfaces in the form of screens to be placed either horizontally or vertically. These masses of broken color should be painted to resemble natural objects such as grass, trees, and the like.

Artists should be trained to visualize a landscape so completely that a preliminary sketch will contain every element necessary to the large finished painting, and no object may be added to, or subtracted from, the completed work without showing a discrepancy with the original sketch.

Rather than pictorial effect, rapid and clear delineation should be acquired, and this should be so obvious that it may be comprehended instantly by untrained or even ignorant men.

The habit of working on as small a scale as possible and with fewest con-

veniences should be a feature of the artist-soldier's training. Ideal conditions are not found on the battlefield.

Men should be accustomed to represent in a sketch the dominant color notes of a landscape in order that, when a large canvas is transported from a shop or depot to the field for which it was intended, any necessary rectification in color can easily be accomplished.

Men engaging in military service should be able to estimate distances and represent them on their drawings, either by the use of notes or by the introduction of human figures to indicate scale.

While the foregoing points are offered with special reference to camouflage requirements, these suggestions are equally important for other forms of observation work. Men who can work in this way are invaluable and extremely un-



A SNUG LITTLE KINGDOM—BY H. S. HUBBELL
FORMER STUDENT OF THE ART INSTITUTE

common. There are many landscape painters but these are almost invariably accustomed to omitting, or at least suppressing, objects which disturb a composition. The soldier-artist must be prepared to set down each thing which appears before him quite as it comes without emphasis or subordination of its actual relations.

THE GALLERIES FOR THE MONTH

THE exhibitions of lithographs by Bolton Brown and etchings by Walter Tittle, placed on view February 18 in Gallery 45, will continue until March 7. Following this exhibition there will be held in the same room an exhibition of drawings and lithographs of war work by Joseph Pennell.

From March 22 until May 1 the annual architectural exhibition will be shown, and during the period from

March 25 to May 1 three exhibitions will be in progress. Like the exhibition of miniatures, the eighth annual exhibition of American etchings, scheduled for March 25, is arranged and managed by a local organization. It is not confined to the work of Chicago exhibitors, although under the management of the Chicago Society of Etchers; it is international in its scope. Exhibitions of paintings by Leon Dabo and Mabel Key will also be shown at this time.

THE CHICAGO EXHIBITION

THE growth of interest in the exhibition of works by Artists of Chicago and vicinity has been gradual and healthy. The current exhibition of 305 canvases and drawings, and 53 works of sculpture, together with the exhibition by the Chicago Society of Miniature Painters shows a recognition of the great number and variety of influences which color American Art during these tempestuous times. What a contrast one finds between this and the art of a period which preceded railroads, newspapers, and illustrated magazines! Now every world movement becomes common property within a few hours: then two schools of art might flourish within half a hundred miles of each other, for generation after generation and each preserve its strongly individualized character.

The exhibition by the Artists of Chicago and vicinity is limited to the works of artists living within fifty miles of Chicago. The exhibition of miniature painting, although under the direction of the Chicago Society of Miniature Painters is not local in scope.

THE CAXTON CLUB EXHIBITION OF ILLUMINATED MANUSCRIPTS

WHEN in December last Mr. Hutchinson, then President of The Caxton Club, suggested to the Chairman of the Exhibition Committee that an attempt be made to arrange for an exhibition of Mediaeval MSS. on Vellum, it was at first thought impossible to have one worth while, on account of the lack of material in Chicago that would be available for such a purpose.

In canvassing the field, it occurred to the Committee that if the Newberry Library collection could be secured the problem would be solved; but inasmuch as none of these MSS. had ever been out of the Library since their purchase of Henry Probasco, in 1890, it was doubtful whether the Trustees would consent to their loan, even for so laudable a purpose as our proposed exhibition.

Since then, however, the writer is happy to say, the hopes of the Committee have been realized. The Trustees of the Library have done an unusual and exceedingly handsome thing, in granting to the Club the privilege of selecting nearly fifty of their choicest MSS. for this exhibition, thus contributing very substantially to the success of the undertaking.

The importance of the loan of these MSS., at this time, can not be overestimated. It may be a long time before another opportunity occurs of seeing them under such favorable conditions. These interesting and beautiful MSS. in writing and ornament and miniature are now on exhibition, together with

those loaned by the Art Institute, Northwestern University, the University of Chicago, Edward E. Ayer, and others, in Gunsaulus Hall at the Art Institute. More than a hundred Mediaeval MSS. are to be seen, and in addition, the very interesting collections of oriental MSS., on native glazed paper, kindly loaned by Messrs. Ayer and Cramer.

Thus not only in number, but in quality, the MSS. exhibited are well worthy a visit of the bibliophile, the connoisseur, the art student—in fact by all who make any pretension to a knowledge of and love for things artistic. Here will be found examples of book-making, wrought with loving care and skilful hands, four hundred years before the invention of printing—and two hundred years after. Here are charming volumes written on vellum with a goose quill pen in India ink, ornamented with initials and miniatures done in burnished gold and color that will delight all lovers of beauty; miniatures of scribes at work in their scriptoriums; scenes in the life of Christ,—the annunciation, the crucifixion, etc., particularly if the volume be a Bible, a Missal, a Psalter, or the Hours of the Blessed Virgin.

It is the spirit of loving beauty in all things that leads us to value and preserve these splendid old books. Art appeals with no greater charm anywhere than it does in these ancient records, the work of the scribe, the illuminator, and the miniaturist.

O. A. Bierstadt, in "A Contribution to the History of Bibliophilism in America," observes that

"The world acknowledges its gratitude to the cloistered monks, and literary



A SCRIBE AT WORK—ILLUMINATION FROM XI CENTURY MANUSCRIPTS
EXHIBITION OF ORIENTAL AND MEDIAEVAL ILLUMINATED MANUSCRIPTS

men, who kept aglow the torch of learning through the Dark Ages, and will not posterity be thankful to the collector in this utilitarian age for preserving the comparatively few MSS. and books that still survive?"

EXHIBITION OF PRINTS BY KORYUSAI

A SELECTION of fifty-five color prints by Koryusai from the Buckingham Collection have been hung in gallery 46, replacing the prints by Harunobu which have been on exhibition during December and January. All the principal phases of Koryusai's work are represented by important examples. One early print bears the rare signature "Koryusai Haruhiro." There are a number of beautiful impressions in perfect condition of the prints designed as nearly as possible in

NOTE—*From week to week the books in this exhibition will be opened at different folios, so that the exhibition will be an entirely new one each week.*

After the pleasure of seeking and securing comes the pleasure of having others see and enjoy, and in the end this is the greatest pleasure of all. It is this spirit of sharing its pleasures with others that prompts The Caxton Club to make this exhibition at the Art Institute, where the public may have an opportunity to see, to learn, and to enjoy.

C. L. RICKETTS.

the style of Harunobu during the years 1768-1770 when the two artists had studios close together at Yagenbori in the Ryogoku district. The pillar prints of which thirty are shown, include many of his finest compositions in this form for which he is justly renowned. There are also excellent examples of the series of portraits of Yoshiwara beauties and their attendants; and, what is especially noteworthy, superlatively fine impressions of the bird pictures issued in the period from about 1780 to 1786

when Koryusai, who was of samurai birth, gradually ceased drawing ordinary Ukiyoe subjects at the urgent solicitation of his samurai friends, through whose influence, when he abandoned Ukiyoe entirely, he was given the title of Hokkyo, an honor that was usually reserved for artists of the classical schools.

Among these later prints, one, formerly in the collection of the late John H. Wren, calls for particular mention. The subject is a Ho-o bird (phœnix) flying over the sea and across the red disc of the sun which has risen a little way above the horizon on New Year's morning. It is a work of unusual distinction, refined in conception and superbly engraved and printed. F.W.G.



PORTRAIT OF ROBERT HENRI
EXHIBITION OF ETCHINGS BY WALTER TITTLE

From the Chicago Tribune, January 12, 1918.

OUR COMING UNIVERSITY OF ART

BY ROLLIN LYNDE HARTT

ALL eaten up with modesty, you Chicagoans affect indifference toward the exhibitions now being held at the Art Institute by the alumni of that institution's school. Whereas, it is magnificent and the art spirit of Chicago is, and this I say after having lived years in Boston and known New York, and bobbed in and out of the Paris ateliers many a time and oft.

Frankly, neither Boston nor New York nor Paris gets up a more uniformly charming display of art works by home talent. Neither could Boston or New York or Paris assemble a more uniformly charming collection by arranging an old-home week for artists, native but non-resident. Just here lies the supreme sig-

nificance of the present exhibition. Painters, sculptors, and designers bred or trained in Chicago have contributed to the show in order that Chicagoans might see what the Art Institute has produced in the forty years of its most remarkable history.

It has produced wonders. Dozens of the leading artists of America learned their craft in Chicago. Because of the war, only about 2,500 students are now busy at the Art Institute, but in normal times the number exceeds 3,000. No other art school on earth has anywhere near that number. And though Chicagoans feel little inclined to confess it, this city is in point of eagerness and devotion by far the most interesting of the



FIESTA DAY WINTER OF THE LOGAN MEDAL—BY VICTOR HIGGINS
WINNER OF THE MR. AND MRS. FRANK G. LOGAN MEDAL
EXHIBITION BY ARTISTS OF CHICAGO AND VICINITY

world's art centers. Where else under the sun can you find an art school that has been a sound business proposition from the first, launching forth without endowment or subsidy, and paying expenses and more?

Curiously, all this has more or less the sound of a revelation, and one barely dodges the phrase dear to reporters, "Few persons realize." Alas, few do. It is still customary to think of the Art Institute as only a "picture morgue,"

albeit an exceptional "picture morgue," distinctive for location and attendance. No other American town has a great gallery in the heart of its shopping district. No other American gallery attracts such multitudes of visitors.

The Art Institute's library—any one may obtain permission to drop in there and pull down books from its open shelves—is more thronged with enthusiasts than any similar library anywhere in the United States. But those 2,500

students, normally 3,000, who sees them? Who knows they come and go? Who guesses?

In Paris, where art students go in for sombreros, long hair, tight jackets, and voluminous Dutch trousers and stroll about carrying portfolios or enormous sketch books marked "Dessins," a phenomenon like that in Michigan avenue would not rank among things down in a corner. It would not be secretive. Small need would there be for an old home week in which alumni, by displaying their work, shout, "Wake up, messieurs! Don't be back numbers!" Doubtless it is well that our youngsters balk at putting on the bohemian, but doubtless it is well that the alumni are waking up Chicago.

The time of my life I had yesterday prowling through the Art Institute with three distinguished painters—the gifted Johansen, now of New York; Mr. Charles Francis Browne of Chicago, after an eventful sojourn in Boston; and Mr. Oliver Dennett Grover, president of the Alumni association—and hearing them talk.

About the exhibition, first. Very remarkable they thought it from several points of view. What uniform excellence; far above that of a Paris salon, we agreed! What variety of style and inspiration, showing that discipline had in no wise cramped originality! And what patriotism—that is to say, what unselfish devotion to Chicago! From all over America and from foreign countries—even China—these works by former students at the Art Institute have come. Only one medal is offered. Apart from that there has been no incentive beyond

loyalty to the town and the school.

It is an active, progressive, ambitious sort of loyalty that has set out to make Chicago America's most brilliant art center and the Art Institute no longer a mere school of art but "in a very real sense," as President Wilson would say, a university of art. Accordingly this delightful exhibition is more than an event. It is a prophecy and a program.

What do men like Grover, and Browne, and Johansen seek to convey by that somewhat gorgeous term "a university of art"? Consider. As things go at present Chicago banishes its artists. Celebrities with medals pinned all over them look back to Chicago as the place where they began their mastery of art, but, either from choice or from necessity, live elsewhere. Early they left the city, as a rule to secure advanced instruction. Why not give advanced instruction here? Moreover, many have interested themselves in specialties—such, for instance, as commercial art, meaning the adaptation of art to industry. Then why not make the adaptations of art to industry a definitely practical affair here? So all along. Expanded and developed, the Art Institute will become a school not only of painting and sculpture but also of architecture and design and applied craftsmanship in every conceivable form. No one will go elsewhere for advanced study. No one will from choice or necessity consent to live elsewhere. A university of art, complete and self-sufficing, will make Chicago the natural habitat of talent and the natural home of inspiration.

It is the fashion hereabouts to regard Chicago as "crude." But look! I can

point out a book store which, thanks to profits derived from supplying Chicagoans with sumptuously illustrated volumes on art, has at last enabled itself to deal in popular fiction. If this be crudity, make the most of it! In the Boul' Mich' shop windows, meanwhile, one keeps seeing canvases, bronzes, and objects d'art that would do credit to Boylston street, Fifth avenue, or the Boulevard des Italiens. Indeed, when I raise the question, "Where is crudity in Chicago?" I am moved to reply in the words of Artemus Ward, "Nowhere—nor anywhere else!" To be wholly candid, I can think of no community more agreeably destined to develop a university of art. What passes for "crudity" is youth. And in matters of art the whole secret is to be joyously, eternally young. You have then nothing to unlearn.

Visit the alumni's exhibition and see how definitely the need stands out for a university of art. Observe the furniture, the textiles, the posters, the magazine

covers, the book plates—even the Chinese rugs—designed by former students of the Art Institute. They should have had an opportunity to specialize while there—not afterward merely. Examine the superb photographs of architectural triumphs by former students of the Art Institute. They should have had an opportunity to master architecture while there.

All this will come. In intention it is on the way. But first Chicago must stop thinking of the Art Institute as a "picture morgue" and nothing more. A lucky day it would be if Chicagoans could step downstairs, as the four of us did, and tramp through the basement studios. It is a veritable town, that basement. When finished it will be 800 feet long. It seethes with activity. Also with jollity. One rarely sees so many jubilant faces, or faces on the whole so charming. I should like to catch some strolling easterner on his way through Chicago, entice him down there, and say to him, "Show me, if you can, the 'crudity' of this Middle West!"

WORK OF FORMER STUDENT

PERHAPS the most important permanent contribution of a twelvemonth to art in Chicago is the series of decorations by Jessie Arms Botke in the theatre of Ida Noyes Hall at the University. The room is of such a form as to suggest having been planned with a view to a fine mural treatment, and the decorations recently unveiled leave little to be desired.

If they suggest delicately the work of Benozzo Gozzoli in the Riccardi Chapel or of Botticelli in his *Primavera* it is not

so much because Mrs. Botke rested upon these great masters for her inspiration, as it is because, to begin with, she had a problem, similar to theirs, and because in her carefully matured thought about it she recognized the same inevitable fundamentals of purpose and effect which they respected, and because like them she approached her problem with directness and confidence and humility. Nowhere do these works forget their function of decorating the wall: nowhere does one single flower or repeat in a pattern demand special admiration or proclaim



MOSCOW—BY LEON GASPARD
EXHIBITION BY ARTISTS OF CHICAGO AND VICINITY

the artist above the idea; nowhere does a contour falter or a proportion or a placing betray the slightest hesitation or temporizing with space. The subject of

these decorations is "A masque of youth," and to the artist's simple, lovely, performance the same joyous title might well be applied.

G. W. E.

NOTES

RECENT ACCESSION TO MUSEUM—Through the Simeon B. Williams Fund, the Art Institute has recently acquired a painting of "Saint Peter" by Nicholaas Berchem (1620-1683). This is a head, slightly foreshortened, of an old man. The light is concentrated on the top of the head which is bowed forward.

Berchem, or Berghem, was a native of Haarlem and the son of a painter. Studying first with his father, he later was a student under Jan van Goyen, Moeijaert, De Grebber, Jan Wils, and Weeninx. The artist last named ex-

cercised considerable influence upon the early work of the young man, although Berghem developed afterward an independent style of his own.

PURCHASE OF RAEMAEKERS DRAWING—The original drawing by Louis Raemaekers entitled "In a destructive area" has been purchased out of the income of the Joseph Brooks Fair Fund and added to the collections.

LECTURES—The series, "Outlines of Chinese art," which will constitute the Scammon Lectures for the present sea-



AUTUMN—BY FREDERICK C. FRIESEKE
FORMER STUDENT OF THE SCHOOL OF THE ART INSTITUTE

son, will begin this month. Dr. John Calvin Ferguson of Peking, China, Counsellor of the Department of State, will deliver this course, of which two lectures, "The Chinese conception of art" and the first on the subject of "The plastic arts of China," will be given in March.

Mr. Charles Theodore Carruth of Cambridge, Massachusetts, whose acquaintance with Italian art enables him to speak with much sympathy and intimacy on the subject, will deliver the lecture of March 5. The slides for this lecture, "Il Beato Angelico," are colored and are regarded as exceptionally fine. Mr. Joseph Pennell will deliver two lectures during the exhibition of his

most recent drawings and lithographs. Mr. Pennell has spoken on the two subjects announced before the Royal Society of Arts, the Royal Academy, the Victoria and Albert Museum, London; and the Royal College of Art, Edinburgh.

THE SUNDAY EVENING CONCERTS—
The operas to be described during the month of March will be as follows: March 3, Tales of Hoffmann; March 10, La Gioconda; March 17, Faust; March 24, Dinorah; March 31, Parsifal (by request).

MRS. HALL RETURNED TO MUSEUM
—Mrs. Hermann J. Hall, Museum instructor of the Art Institute, who has

been in the west for some weeks on account of ill health, has returned to her duties at the Museum. During her absence, Miss Helen Parker with the assistance of other instructors, had charge of the work.

DEPARTMENT OF MUSEUM INSTRUCTION—During the month of January, 1,702 persons attended classes. Of this number 624 were children.

A NEW EXTENSION FEATURE—The Extension Department of the Art Institute has made its first presentation of the course of lectures and demonstrations in interior decoration. A highly adaptable device has been developed as a setting. Furniture, fabrics, and other objects secured through the coöperation of the dealers in the cities visited will be used to illustrate arrangement. An interesting method, employed by Mr. Ross Crane the head of the Extension Department and lecturer for this series, is to invite the coöperation of the audience in bringing a fine arrangement of furniture out of a poor one.

SCULPTURES BY CHARLES HAAG—There will be placed on view a group of sculptures by Charles Haag, the Scandinavian artist. Concerning Mr. Haag's work, Amelia von Ende writes in part in the American-Scandinavian Review: "Haag's woodland spirits are neither nymphs nor dryads. They are not ideal forms. They show no attempt at "anatomy," at careful observation of the canons of the sculptor's art. They seem to have simply grown—risen out of the wood. There is Father Oak, broad

of base, the powerful trunk crowned with a head of Olympian dignity, a symbol of virile strength, holding in his hand the acorn, the seed of the future. There is the Walnut, a sturdy fighter, hard and tough of fibre, defiant of pose; and there is the Chestnut, bare of limbs, with but a few leaves clinging to a drooping hand."

VISIT OF ROUMANIAN MISSION—The Roumanian Minister to the United States, Dr. Constantin Angelescu with his party, was received at the Art Institute on February 19. Despite their wide acquaintance with the capitals of Europe the members of the diplomatic party expressed surprise and great interest in certain aspects of the work, particularly the work of the Museum Instruction Department and the provision for children in the School on Saturdays. The scale of the Art Institute and the breadth of its policy impressed the party with evident pleasure.

CHANGES IN INSTALLATION—Within the past few weeks the Edward B. Butler Collection of Inness paintings has been removed from Gallery 48 to Gallery 51. The walls have been hung with a background of mulberry velvet, and the mouldings of the room have been finished in dull bronze. The Higinbotham Collection of bronzes, reproduced from those of Herculaneum and Pompeii, formerly installed in the limited area of the corridor known as Gallery 6, have been rearranged; about half of them being given a dignified installation in the north corridor (Gallery 8). The remaining group will be reorganized in the near future.



MASQUE OF YOUTH (DETAIL)—BY JESSIE ARMS BOTKE
FRIEZE IN IDA NOYES HALL, UNIVERSITY OF CHICAGO

LECTURES

FOR MEMBERS AND STUDENTS—FULLERTON MEMORIAL HALL, TUESDAYS AT 3:30
MONDAYS AND FRIDAYS AT 4 P. M. OTHER DAYS, AT 3:30 P. M.
NEARLY ALL ILLUSTRATED BY STEREOPTICON OR OTHERWISE

March

1 Fri.	Charles Francis Browne.	German painting.
5 Tues.	Charles T. Carruth.	Il Beato Angelico.
8 Fri.	Charles Francis Browne.	Other European schools.
11 Mon.	Thomas E. Tallmadge.	The Classic style, Greece.
12 Tues.	Joseph Pennell.	Whistler.
15 Fri.	Charles Francis Browne.	American: Early.
18 Mon.	Thomas E. Tallmadge.	The Classic style, Rome.
19 Tues.	Joseph Pennell.	Lithography—with demonstrations.
22 Fri.	Charles Francis Browne.	American painters abroad.
25 Mon.	Thomas E. Tallmadge.	Early Christian and Byzantine styles.
26 Tues.	John Calvin Ferguson, Ph. D.	The Chinese conception of art.
28 Thurs.	John Calvin Ferguson, Ph. D.	The plastic arts in China.
29. Fri.	Charles Francis Browne.	American painters at home.

April

1 Mon.	Thomas E. Tallmadge.	Romanesque style, France and Germany.
2 Tues.	John Calvin Ferguson, Ph. D.	The plastic arts in China.
4 Thurs.	John Calvin Ferguson, Ph. D.	The graphic arts in China.
8 Mon.	Thomas E. Tallmadge.	The Romanesque style, England and Italy.



MASQUE OF YOUTH (DETAIL)—BY JESSIE ARMS BOTKE
FRIEZE IN IDA NOYES HALL, UNIVERSITY OF CHICAGO

EXHIBITIONS

February 2—March 10, inclusive—Exhibition of mediaeval illuminated manuscripts (on vellum) and oriental manuscripts and miniatures (on glazed paper), under the auspices of the Caxton Club.

February 14—March 17, inclusive—(1) Twenty-second annual exhibition of works by artists of Chicago and vicinity.

(2) Exhibition by the Chicago Society of Miniature Painters.

February 18—March 7, inclusive—(1) Exhibition of etchings and drypoints by Walter Tittle.

(2) Exhibition of lithographs by Bolton Brown.

March 11—March 26, inclusive—Exhibition of lithographs by Joseph Pennell.

March 22—May 1, inclusive—Architectural Exhibition.

March 25—May 1, inclusive—(1) Eighth annual exhibition of American etchings, under the management of the Chicago Society of Etchers.

(2) Exhibition of paintings by Leon Dabo.

(3) Exhibition of paintings by Mabel Key.

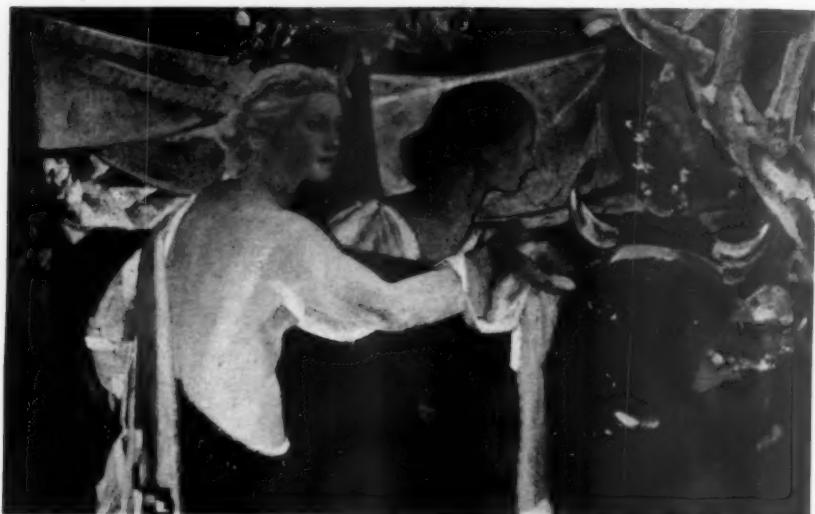
May 9—June 7, inclusive—(1) Annual exhibition of American water colors, pastels and miniatures, including the "rotary exhibition" of the American Water Color Society.

(2) Exhibition of paintings by Frank V. Dudley.

(3) Annual exhibition by the Art Students' League.

Exhibition of lithographs and woodcuts by Birger Sandzén. Date to be announced later.

August 14—September 14, inclusive—Wood engravings by Rudolph Ruzicka.



SACRAMENTAL TREE—BY ARTHUR B. DAVIES
FORMER STUDENT OF THE SCHOOL OF THE ART INSTITUTE

LECTURES ON PAINTING

Charles Francis Browne, painter, Chicago—"Modern schools." Twelve lectures, illustrated by the stereopticon. This course which began January 4, is given Friday afternoons at 4 o'clock.

LECTURES ON ARCHITECTURE

Thomas Eddy Tallmadge, architect, Chicago—"The great architectural styles." Eight lectures, illustrated by the stereopticon, beginning March 11. Monday afternoons at 4 o'clock.

SCAMMON LECTURES

John Calvin Ferguson, Ph. D., of Peking, China, Counsellor of the Department of State, will deliver the Scammon Lectures for 1917-18. Six lectures, illustrated by the stereopticon, beginning March 26. Tuesdays and Thursdays at 3:30 p. m. The general subject for this course will be "Outlines of Chinese art."

SUNDAY CONCERTS

Concerts are given in Fullerton Hall every Sunday afternoon at 3 and 4:15 o'clock. These concerts are each one hour in length.

Opera concerts are given in Fullerton Hall every Sunday evening at 8 o'clock. The first of this series, which will continue throughout the winter season, was given November 4, 1917.

Admission to Fullerton Hall, afternoon 10 cents; evening 25 cents.

SCHOOL

WARD OF MEDAL IN MEMORY OF MR. FRENCH

The William M. R. French Gold Medal, established by the Art Institute Alumni Association, was awarded for the first time at the exhibition of work by former students and instructors of the Art Institute. By vote of the members of the Association, this medal was awarded to Mr. Oliver Dennett Grover.

NEW OFFICERS OF THE ALUMNI ASSOCIATION

At the annual dinner of the Association the election of the following officers was held: for President, Mr. Oliver Dennett Grover was elected to succeed himself; for first Vice-president, Miss Jessie P. Lacey was elected; for second Vice-president, Mr. John C. Johansen, of New York; for third Vice-President, Mrs. Bessie Potter Vonnoh; for Secretary, Mr. Thomas E. Tall-

madge. Mr. Lorado Taft was made honorary president. Honorary memberships were conferred upon Mr. Newton H. Carpenter and Mr. L. C. Earle of Grand Rapids. Bertha E. Jaques, Lorado Taft, James H. Winn, and Victor Higgins were elected directors for the ensuing term.

LIBRARY NOTES

Of special interest to designers are a number of new books on textiles and laces. Among these are two publications of the Librairie des arts décoratifs, one reproducing textiles of the sixteenth, seventeenth and eighteenth centuries from the large and well-known collection in the Historical museum of textiles in Lyons and from the Musée des arts décoratifs of Paris, and the other reproducing one hundred and twelve designs of silks of the eighteenth century at the Bibliothèque de L'Union

centrale des arts décoratifs in Paris. Two books on laces were added, one by Alan S. Cole on Irish lace and the other by J. Hrdlicka showing designs of modern Viennese laces.

Among the gifts received were the catalogue of the loan exhibition of Italian primitives, at the Kleinberger galleries, "Artistic homes" by Priestman, "Promenades dans Bruges" by Charles de Flou, an illustrated copy of "A book of common prayer" published in 1716 and a book of flowers of the Holy Land.



PORTRAIT OF A CHILD—BY M. JEAN MCCLANE
FORMER STUDENT OF THE ART INSTITUTE

The Burnham Library added to its collection a number of architectural books of great interest. A book on Georgian architecture by Cunningham, Younger and Smith gives measured drawings of the architecture of the District of Columbia of the period from 1750 to 1820. Other works added were a first edition of Percier and Fontaine's "Recueil de décos de décos intérieurs," a

three volume work "Dessins inédits de Viollet-le-Duc" published by Baudot and Roussel, a work on the Arabic-Norman and the Renaissance architecture in Sicily by Giulio U. Arata, and a book on Portuguese architecture by W. C. Watson.

The lantern slide department received from Dr. F. W. Gunsaulus the gift of forty-eight lantern slides of Dürer's engravings.

ACCESSIONS TO THE LIBRARY

The following books are among those added during January:

Arata, G. U.—L'Architettura Arabo-Normanna e il rinascimento in Sicilia. Pref. di Corrado Ricci. 1914.

Barber, E. A.—Spanish glass in the collection of the Hispanic society of America. 1917.

Baudot, A. de & Roussel, J.—Dessins inédits de Viollet-le-Duc. 3v. n. d.

Benjamin, Asher.—The rudiments of architecture. 1814.

Benjamin, Asher.—The architect, or Practical house carpenter. 1851.

Bode, Wilhelm.—Studien zur geschichte der Hollandischen malerei. 1883.

Bond, Francis.—Introduction to English church architecture from the eleventh to the sixteenth century. 1913.

Briggs, M. S.—Baroque architecture. 1914.

Burnap, George.—Parks, their design, equipment, and use. 1916.

Butler, Mrs. S. A.—Historic churches in Mexico. 1915.

Cole, A. S.—Dentelles d'Irlande. n. d.

Cunningham, H. F., Younger, J. A. & Smith, J. W.—Measured drawings of Georgian architecture in the District of Columbia, 1750-1820. 1914.

Dessins de soieries du XVIII^e siècle... à la bibliothèque de l'Union centrale des arts décoratifs. n. d.

Fedden, Romilly.—Modern water colour. 1917.

Gille, Philippe.—Versailles et les deux Trianons. Relevés et dessins de Marcel Lambert. 2v. n. d.

Hispanic society of America.—Catalogue of paintings by Ignacio Zuloaga. 1909.

Hispanic society of America.—Tapestries and carpets from the palace of the Pardo. 1917.

Hrdlicka, J.—Dentelles de Vienne. n. d.

Hubbard, H. V. & Kimball, Theodora.—An introduction to the study of landscape design. 1917.

Modèles anciens pour la passementerie et la broderie d'après les originaux existant à la bibliothèque centrale des arts décoratifs. n. d.

Musée des arts décoratifs (Paris).—Musée historique des tissus de Lyon—Étoffes des XVI^e, XVII^e et XVIII^e siècles. 1908.

Philadelphia. Pennsylvania academy of the fine arts.—Memorial exhibition of the works of the late Thomas Eakins. 1918.

Percier, C. & Fontaine, P. F. L.—Recueil de Percieries intérieures. 1812.

Starkweather, W. E. B.—Paintings and drawings by Francisco Goya. 1916.

Stitchery annual, edited by Flora Klickmann. v. 5. n. d.

Tarbell, F. B.—Three Etruscan painted sarcophagi. 1917.

Watson, W. C.—Portuguese architecture. 1908.

NEW MEMBERS

During January, forty-seven new annual members joined the Art Institute. On page 55 appears a list of Life, Sustaining, and Governing Life Members added during the same period.

NEW LIFE MEMBERS

John Ahnfelt
 George S. Albaugh
 Louis Becker
 Mrs. Thomas Brown
 J. W. Casey
 Samuel N. Crowen
 William H. Dunham
 H. G. Eckstein

William Bradshaw Egan
 William D. Herwig
 Mrs. Charles S. Hulburd
 Eugene F. Hunter
 Edwin R. Landon
 Sidney Mandl
 Alvin Carr McCord
 Clarence W. Perry

E. A. Potter
 Miss Dagmar Romer
 William Saxon
 Douglas Stuart
 Miss Ada I. Sylvester
 Mrs. J. W. Thomas
 Laenas G. Weld

NEW SUSTAINING MEMBERS

Benjamin Allen
 Mrs. Perkins Bass
 Charles T. Boynton
 Mrs. Ransom R. Cable
 H. Stillson Hart
 G. C. Hixon

Frank K. Hoover
 John P. Hopkins
 Charles F. Greene
 Albert H. Loeb
 E. L. Mansure
 Joseph R. Noel
 R. C. Otis

Miss Elizabeth Skinner
 Edward G. Uihlein
 Edgar J. Uihlein
 Mrs. Robert A. Waller
 Charles V. Weston
 Mrs. Augustus S. Peabody

NEW GOVERNING LIFE MEMBERS

Chauncey Keep

Mrs. George T. Smith

Mrs. Moses J. Wentworth

ATTENDANCE

MUSEUM—The number of visitors at the museum during January, 1918, was as follows:

		Average
4 Sundays	8,825	2,206
16 other free days	31,327	1,957
21 pay days	5,336	485
Total	45,488	

LIBRARY—The number of visitors in the Ryerson Library during January, 1918, was as follows:

Day attendance	
Students	4,304
Consulting visitors	3,096
Sunday attendance	536
Evening attendance	785
Total	8,721

SCHOOL—The attendance in the School during January, 1918, was as follows:

Day School	Men	Women	Total
Academic	164	272	436
Designing	12	59	71
Normal	2	53	55
Modeling	11	26	37
Juvenile	121	256	377
Ceramic		17	17
Pottery		21	21
Architecture	82	2	84
Applied Design		9	9
Saturday Normal		27	27
Costume Design		6	6
 Evening School	 393	 748	 1,140
	289	151	440
 In two classes	 681	 899	 1,580
	35	71	106
 Corrected Total	 646	 828	 1,474

LECTURES—The attendance at lectures and entertainments held in Fullerton Memorial Hall during January, 1918, was as follows:

7 lectures to members and students	1,872
6 Sunday afternoon concerts	1,650
1 Sunday evening concert	17
1 Orchestral Concert	375
12 other lectures and entertainments	3,795
Total	7,709

BULLETIN OF THE ART INSTITUTE OF CHICAGO

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at Chicago, Illinois.

Entered as second class matter January 17,
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under the Act of August 24, 1912.

OFFICERS OF THE ART INSTITUTE

President	CHARLES L. HUTCHINSON
Vice-Presidents	MARTIN A. RYERSON FRANK G. LOGAN
Treasurer	ERNEST A. HAMIL
Business Manager	NEWTON H. CARPENTER
Secretary	WILLIAM F. TUTTLE
Manager of the Membership Department	GUY U. YOUNG
Membership Clerk	GRACE M. WILLIAMS
Director	GEORGE W. EGERS
Curator of Decorative Arts	B. BENNETT
Curator of Exhibitions	CHARLES H. BURKHOLDER
Curator of the Buckingham Prints	FREDERICK W. GOOKIN
Librarian	SARAH L. MITCHELL
Dean of the School	THEODORE J. KEANE
Head of Extension Department	ROSS CRANE
Registrar	FANNY J. KENDALL

THE ART INSTITUTE OF CHICAGO—Incorporated May 24, 1879, for the "founding and maintenance of schools of art and design, the formation and exhibition of collections of objects of art, and the cultivation and extension of the arts of design by any appropriate means." Museum building upon the Lake Front, first occupied in 1893, and never closed even for a day since. Admission free at all times to members and their families and to public school teachers and pupils. Free to the public Wednesdays, Saturdays, Sundays, and legal holidays. Other days, 25c. Hours: 9 a. m. to 5:30 p. m. week days; 12:15 to 7:00 p. m., Sundays.

MEMBERSHIP—Annual Members, \$10 a year. Life Members, \$100, without further payments. Sustaining Members, \$25 or more a year. Governing Members, \$100 upon election and \$25 a year thereafter. Upon the payment of \$400 Governing Members become Governing Life Members, thenceforth exempt from dues. Benefactors are those who have contributed \$25,000 or more.

All members entitled, with families and non-resident friends, to use of Ryerson (art) Library and to admission to all entertainments given by the Art Institute, excepting Sunday concerts, to which a small fee is charged.

THE SCHOOL—Departments of Drawing, Painting, Sculpture, Illustration, Decorative Designing, Normal Instruction, and Architecture. Information and circulars of instruction to be obtained from School Registrar.

MUSEUM INSTRUCTION—For guidance: One dollar per hour for four persons or less. Groups of more than four, 25c a person. Clubs of less than forty, \$5; of over forty, \$10. Instruction in the regular weekly classes, \$3 for twelve lessons; no single tickets. Groups from schools, \$2. Time limit for all classes: one and one-half hours. Appointments, Room 16.

RYERSON (ART) LIBRARY—Eleven thousand volumes, 33,000 photographs, and 15,000 lantern slides; the Burnham Library, 2,000 volumes on architecture, open every week day, 9 a. m. to 5 p. m.; Sundays, 2 to 7 p. m. Monday, Wednesday, and Friday evenings until 9:30. Photographs and lantern slides available as loans. Room provided for students.

CATALOGUES—General Catalogue of Architecture, Sculpture, Paintings, etc., 216 pages and 48 illustrations 25c
Catalogue of the Casts of Ancient Sculpture in the Elbridge G. Hall and other collections, by Alfred Emerson. Part I. Oriental and Early Greek Art 25c
Part II. Early Greek Sculpture 25c
Catalogue of Etchings and Drawings by Charles Meryon. Howard Mansfield Collection 25c
Catalogue of Etchings by Joseph Pennell. Joseph Brooks Fair Collection 25c
Catalogue of Etchings by Andres Zorn. Wallace L. DeWolf Collection 25c
Catalogue of current exhibitions 5 to 50c

THE BULLETIN—Published nine times a year, January to May, September to January. Subscription included in membership fee; otherwise, 10c a copy, 50c a year postpaid.

COLOR PRINTS OF PAINTINGS belonging to Museum (36 subjects at 35c each, 1c extra for mailing), PHOTOGRAPHS by the Museum photographer, and POSTCARDS (16 subjects in colors at 2 for 5c and 225 subjects in one color at 1c each). Illustrated price list on application.

PERMITS TO COPY and to photograph in the Museum obtainable through Director's Secretary. No permits necessary for sketching or for use of hand cameras.

LUNCH ROOM—Open week days, from 11:45 a. m. to 1:30 p. m.; Sundays, from 12:15 to 8 p. m. Ground floor.

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